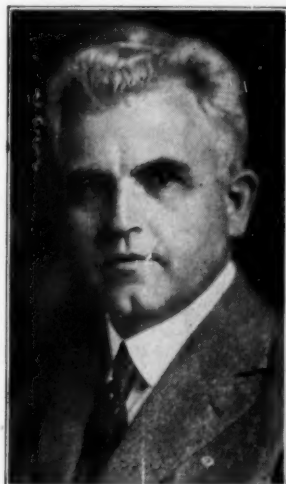


# MUSIC SUPERVISORS JOURNAL



GEORGE OSCAR BOWEN  
PRESIDENT

OCTOBER, 1926

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OFFICIAL ORGAN OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE  
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*Published Five Times a Year*

PAUL J. WEAVER, Editor and Publisher  
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# MUSIC SUPERVISORS JOURNAL

Vol. XIII

CHAPEL HILL, N. C., OCTOBER, 1926

No. 1

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the FOUR SECTIONAL CONFERENCES

PAUL J. WEAVER, Editor

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## Editorial Comment

### ANNOUNCEMENTS

With this issue of the JOURNAL, three changes go into effect: the JOURNAL becomes the official publication of all of the sectional conferences as well as of the National Conference; the size of the JOURNAL is changed; and the new editor makes his official bow.

It is with great pleasure and satisfaction that we announce the official relationship between the JOURNAL and the four sectional conferences. The North-Central, Southern and Southwestern authorized this relationship at the meetings which they held in Detroit in the spring. The Eastern Conference has for several years supported and published its own organ, the Eastern School Music Herald; the Board of Directors of the Eastern Conference decided early in the summer to combine the *Herald* with the JOURNAL for the current year, pending action on the part of the Conference itself at its next meeting. Each sectional conference will, through its proper officers, conduct its own department in the JOURNAL throughout the year.

We hope you are pleased with the new dress the JOURNAL is wearing. The credit for the change should be given to Mr. Bowen, who had planned it before he relinquished his assignment as editor. The page-size is now that used by a large number of professional magazines. It has been gratifying to us to find a hearty approval of the change on the part of those who have known of the plan, and especially on the part of that most important group, the business houses which use our columns for advertising purposes. This issue of the JOURNAL carries more advertising than any October issue of previous years.

The new editor can only, in a spirit of real humility, promise to serve you as well as possible. He wishes that every supervisor in the country would feel a personal interest in the JOURNAL; would send in his suggestions for its betterment and his contributions to its news. The Conference has been most fortunate in its two editors during the past years—Mr. Dykema and Mr. Bowen; it is a rather fearful thing to have to try to follow in their footsteps!



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**ON PLYMOUTH ROCK.** Libretto by Alice C. D. Riley. Music by Jessie L. Gaynor. Price, 60c. A delightful operetta of Colonial Days. Puritans (Priscilla and John Alden), Soldiers and Indians portray a story of the times accompanied by lively characteristic music. Interesting for the upper grades.

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**THE SMUGGLEMAN.** By Elizabeth Rheem Stoner. Price, 60c. Bright and tuneful and easily staged. Boys have a large part to play in this Operetta.

**WHAT HAPPENED TO SANTA.** By Clara L. Lucas. Price, 25c. A Christmas Cantata for children. Action songs and a goodly amount of dialogue give it, however, the nature of an Operetta. Successfully entertaining.

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**EDITORIAL  
BOARD**

Each of the sectional conferences will conduct its part of the JOURNAL through its own editor, and this group of four is to act as an editorial board in advising and assisting the editor of the JOURNAL in his work this year. The Southern Conference is represented by its Publicity Agent. The other three sectional conferences have the same system as the National, a second vice-president who acts as editor.

The Editorial Board is made up as follows: Mr. E. E. Pierce, Gardner, Mass., for the Eastern; Mr. W. W. Norton, Flint, Mich., for the North Central; Mr. William Breach, Winston-Salem, N. C., for the Southern; and Miss Sudie L. Williams, Dallas, Texas, for the Southwestern.

**CHICAGO  
IN 1928**

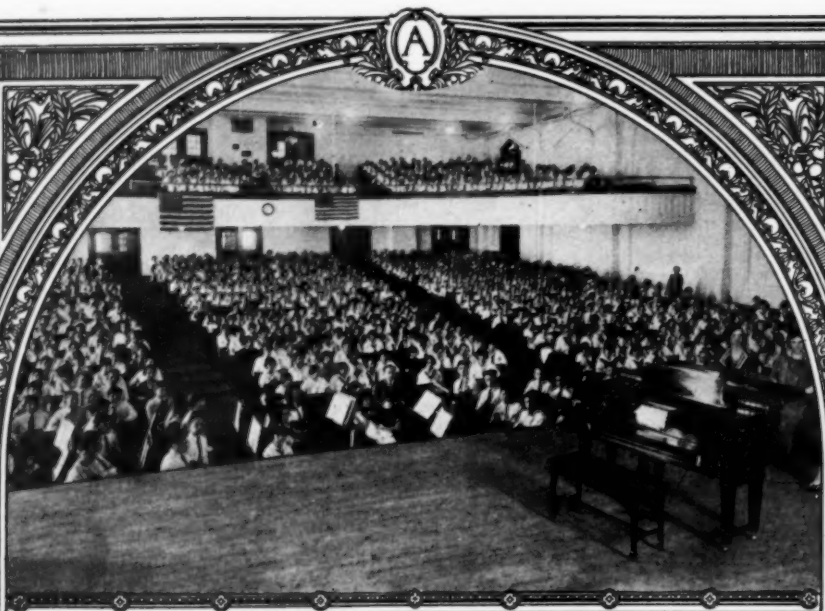
President Bowen has announced that our first biennial meeting will be held in Chicago during the week of April 15th, 1928. Headquarters will be the new Stevens Hotel.

It sounds good! Two thousand rooms reserved for us in one hotel! A banquet room in which 2800 may be served at one sitting, with many smaller banquet rooms! A room seating 4000 for our meetings! An unlimited opportunity for hearing good music and for seeing interesting school music work! Lake Michigan right across the street!

Chicago has much to show us, and promises to give us a memorable program of fine things. LET'S GO, 5000 STRONG. Let's crowd the Stevens Hotel so badly that George Oscar will have to rent the Field Museum for us!



STEVENS HOTEL, CHICAGO—HEADQUARTERS 1928 MEETING



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## SECTIONAL MEETINGS

Now is the time for all good supervisors to plan to go to their sectional meetings. The four groups have coordinated their dates, no two meetings coming at the same time—this is to allow Mr. Bowen and the publishers to make all four meetings. You will find the preliminary announcements in this issue of the JOURNAL; detailed programs for each meeting will probably be ready by the time we next go to press. The dates and meeting places are as follows:

*Southwestern*, at Tulsa, March 2, 3, 4, and 5.

*Eastern*, at Worcester, Mass., March 9, 10, and 11.

*Southern*, at Richmond, Va., first week in April.

*North Central*, at Springfield, Ill., April 12, 13, 14, and 15.

## TELL YOUR SUPERINTENDENT

The biggest single opportunity that the music teachers of this country have ever had is at hand, and it is up to each one of us to do his bit. How many times have you heard the remark: "If I could only convince my superintendent!" This is your chance to convince him.

The National High School Orchestra, which made such a spectacular success at Detroit under the leadership of Mr. J. E. Maddy, of Ann Arbor, Michigan, has been invited to play a program at Dallas early in the spring at the meeting of the Department of Superintendence, N. E. A. An entire meeting of the Department of Superintendence is to be given to music; in addition to the playing of the orchestra, there will be speakers of national prominence, and a chorus of 800 voices from

the Dallas schools under the direction of their supervisor, Miss Sudie Williams.

Talk to your superintendent about it; tell him what is being done in music all over the country, and get him all primed for the Dallas meeting. If he is in a half-receptive mood, Mr. Maddy and Miss Williams will convince him.

## CONFERENCE FINANCES

Every member of the National Conference should be interested in its financial condition, especially at this time when the biennial arrangement goes into effect with its policy of division of membership fees. The finances of the Conference are of supreme importance to its efficiency and even to its life itself; and to become the really great influence which it should and must be, the Conference must build up, in a systematic and business-like way, a much greater financial stability.

Two reforms along this line were inaugurated at Detroit. The new constitution requires the Conference to bond the treasurer adequately; and a motion was passed which puts the Conference on a budget basis. These are steps in the right direction. When you glance at the figures below, you will wish we had been operating on a budget basis for the last five years.

The biennial plan carries the following arrangement for the division of membership fees. The dues of an active member who joins the National are \$3.00 per year; of this, \$1.50 is put in the Publication Fund and pays for the Book of Proceedings, 75c is sent to the treasury of the Sectional Conference to which the member is assigned or to which he chooses to belong, and 75c is kept in the treasury of the National Conference. The sectional conferences, on ratifying this plan, set up exactly similar regulations; so an





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individual who joins a given sectional conference is paying his fee into the three funds just mentioned. Both the National and the Sectional Conference will, presumably, receive the 75c allowance per member for two years, from biennium to biennium, giving each a total of \$1.50 per active member per meeting for operating expenses. The dues of associate members are not subject to a division of this sort, but are retained in full by the National or the Sectional Conference, depending on the group in which the membership originates. Likewise, in the case of contributing members, the surplus over \$3.00 is retained by the Conference in which the

membership originates, the \$3.00 being divided as in the case of active members.

The proponents of the biennial plan confidently predict that the encouragement and development of the sectional conferences will result in a great increase in membership in the National, with a corresponding betterment of its financial condition. Some increase in membership will be necessary to keep the National running on the basis of its past activities; for a large number of its items of expense must now cover two years, instead of one, to the meeting.

The following table will give you at a glance the story for the last ten years.

Year	Active Members	Credit Balance	Volume of Business
1917 .....	498	\$525.45	\$1507.41
1918 .....	495	374.20	1543.95
1919 .....	646	249.89	1728.20
1920 .....	1313	739.25	4186.39
1921 .....	1374	1535.39	4453.55
1922 .....	1634	2563.11	6039.19
1923 .....	2159	4628.63	9900.17
1924 .....	1891	1834.61	14173.97
1925 .....	2205	927.00	13470.45
1926 .....	2455	2552.00	13062.50

—o—

## TWO NEW STATE SUPERVISORS

Miss Ada Bicking, formerly supervisor of music in Evansville, Indiana, has been elected Assistant

Superintendent of Public Instruction for the State of Michigan, and will be in charge of the division of music. This position was created for Mr. John W. Beattie, who left it a year ago to take charge of the public school and community music department at Northwestern University. Mr. John C. Kendal, who has been temporarily in charge of the Michigan work during the past year, has returned to his regular work in Denver, from which he had a year's leave of absence.

Miss Bicking has a national reputation as teacher, supervisor and organizer; her work in Evansville has been most successful. We predict for her a brilliant future in her new field, and for the State which she will serve we predict a very real musical development.

Mr. M. Claude Rosenberry, for several years supervisor of music in Reading, Pa., has been appointed State Supervisor of music for Pennsylvania. Since the resignation of Dr. Hollis Dann from this position a year ago, Dr. Hass, the State Superintendent, has made a persistent search for a supervisor capable of following in Dr. Dann's footsteps and of developing the work he inaugurated. With a background of sixteen years of success-



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ful experience, and with a thorough familiarity with conditions as they exist in the Pennsylvania schools, Mr. Rosenberry is the logical man for the work. His many friends all over the country congratulate him on his appointment, and congratulate Dr. Hass on the wisdom of his choice.

—o—

# **YOUR BOOK OF PROCEED- INGS IS READY**

By the time this JOURNAL reaches you, the 1926 Book of Proceedings will be ready to mail. Every active

and contributing member of the National Conference is entitled to a copy. *Your copy will not be sent you until you confirm your mailing address.* If you have not already sent your address for this year, whether it be a new one or the old one, do so immediately.

The Books of Proceedings are veritable mines of information about all matters in connection with public school music. No supervisor can afford to be without a full set. The JOURNAL office has a supply of the editions from 1913 to 1926 inclusive, except for the years 1921 and 1923. If your set is incomplete, you should fill it while there is still a supply. The books from 1913 to 1919 inclusive sell for \$1.50 each; those from 1920 to 1925 inclusive sell for \$2.00 each; the 1926 book is \$2.50.

—o—

# **BULLETIN NO. 7 IS READY**

Music in the One-Teacher Rural School.

The Research Council report on music in the one-teacher rural school, presented and adopted at the Detroit meeting, has been published as Bulletin No. 7 and is ready for distribution at 10c the copy. This is the first authoritative pronouncement on the subject; it is practical in its suggestions, and should be of great help to that large num-

ber of teachers who have been baffled by the rural school problem.

We cannot make America a musical nation until we reach the large number of children who "get educated" in the little red school house of the country cross-roads. The teacher in that school house wants help and doesn't know where to get it. *Every city supervisor* in the country ought to get a supply of this bulletin, and send a copy to every country school teacher in his immediate vicinity. A little missionary work will help a lot.

—o—

# **THANK YOU!**

The publication of the JOURNAL has always been expensive, but is becoming more and

more so as our mailing list grows larger and as our branches of service are expanded. The JOURNAL has only two sources of income—the sale of advertising space and service, and gifts from supervisors who appreciate the JOURNAL and want to help it along.

We are happy to acknowledge the following gifts since the last issue went to press :

Instrumental Class, South Bend,	
Ind. ....	\$10.00
Louise Mellenbruch, Toronto,	
Kan. ....	.30
Mrs. B. P. Heubner, Ripon, Wis.	.50
Anne E. Pierce, Iowa City, Iowa	.50
Miss Robbie Wade, Shawnee,	
Okla. ....	1.00

—o—

# **IN MEMORIAM**

The JOURNAL office has received word of the death of the following supervisors:

Mrs. Jean Milleisen, Altoona, Pa.  
Mrs. Fannie Nelson, Morenoi, Mich.  
Emma Robinson, Calais, Me.  
Mrs. Laura F. Weaterby; Pitman, N. J.



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With Orthophonic music, you hear every vibration made by breath, or by the up and down of bow, or by any instrument played. Nothing is lost. From ethereal highest tones—to the deepest bass notes, rich and strange . . . you hear all. You hear an astonishing, *living* music. The Orthophonic Victrola has a range, a realism,

that makes you listen in wonder. Here is an exclusive principle, "matched impedance"—an even flowing of perfect sound. And now the New Orthophonic Records add an intensity of silence from which the tones come singing clear!

The intimacy—the aliveness—of such music is of inestimable value in your work. In any store selling Victor products are the beautiful models of the Orthophonic Victrola—\$300 to \$95; and some of the many New Orthophonic Victor Records. Hear them. Hear Marion Talley sing with flawless intonations "Lo, Here the Gentle Lark." So clear and near are the living tones, almost you see her lifted face! Orthophonic Records cost no more than the regular records. Write us for more information.

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Mrs. Agnes Collier Heath, for many years supervisor of music in the schools of Chicago, died on September 18th. Mrs. Heath was in her sixty-ninth year, having been supervisor in Chicago since 1884. Her life was devoted to the idea of making music function as a vital force in the life of every child, to such an extent that as an adult he would always retain it as a means of emotional expression, as a source of happiness and as a recreational avocation. All those who came in contact with Mrs. Heath felt her beauty of character, her abundant love of children, her sympathy with mankind and her abiding faith in the all-wise Providence to young and old alike. She was a constant and unfailing source of inspiration, and her passing on will leave a great gap in the music life of the city to which she has given years of her time, her thought and her loving labor.

—o—

#### THE EDITOR LEARNS SOMETHING

In each report in recent years, Mr. Bowen, as editor of the Conference Publications, has spoken of the summer hours he has spent in the JOURNAL office when he wanted to be out chasing an elusive pill into the cup. At last there is one person in the country who fully appreciates Mr. Bowen's remarks, and that is his unworthy successor in the editorial chair.

Thirty-three crates of office equipment, books, bulletins, etc., reached Chapel Hill from Tulsa the latter part of June. Each mail brought many requests for information and service, and, ignorant as we were, we usually searched the contents of thirty-two crates before locating the thing which had to be found. Then the day was saved

by the arrival from Tulsa of Miss Yondalin Kenady, who has been Mr. Bowen's "right hand man" in the JOURNAL office for two years. She quickly organized the work and trained Miss Mildred Cate of Chapel Hill, who is now in charge of the office.

Meantime, we have learned many things; we know, to our sorrow, what a "galley" is like—for we've been reading them by the day; when the printer speaks of a "dummy" we no longer take it as a personal insult; and when an advertiser writes that he is sending us a "lay-out" and a "cut," we no longer fear that we have offended him. We've been fortunate in establishing relationships with a printing house which is not only very efficient but which is most helpful and kind in many little things which make our way smoother—the Seeman Printery, of Durham, N. C. Something besides "BULL" is coming out of Durham these days.

The Conference is going to have to be patient with us; for you couldn't have found anyone more totally inexperienced in work of this sort. You are all going to have to help us; we want to make the JOURNAL better and better, and we can't do it unless you feel perfectly free to tell us how you think it can be done.

—o—

#### A FEW CHANGES OF ADDRESS

Of the 11,000 supervisors on our JOURNAL mailing list, an average of 4,000 move during a given year.

Sometimes we wonder if they are dodging rent-collectors.

The postman has just brought in the morning's mail; it contains twenty-four "dead" letters, returned to us from cities where supervisors have moved without leaving a forwarding address. And it contains two hundred and twenty-nine

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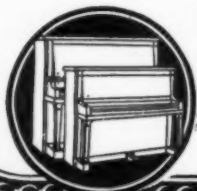
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cards giving correct addresses for this year, sixty-five of which are different from those of last year.

It is not possible to print all of these new addresses in the JOURNAL; but we will print a few of them from time to time.

Glenn Gildersleeve has moved from Greensboro, N. C., to become instructor in music education at Columbia Teachers College, New York City.

Miss Agnes Moore Fryberger, who has been director of music at Northrop Collegiate School, Minneapolis, has taken the position of Educational Director of the St. Louis Symphony Orchestra.

Mr. Harry E. Whittemore, who has been supervisor in Manchester, N. H., for several years, has become director of music in Somerville, Mass. His work in Manchester has been taken over by Mr. Herbert R. Fisher, of Syracuse, N. Y.

Stella D. Mollno has moved from Wyandotte to Detroit, Michigan.

Alice W. Sweetser, from Bethel, Me., to Seacucus, N. J.

M. Lucille Worden Chase, from Canton, N. Y., to New York Mills.

May R. Nenniker, from Evansville, Ind., to Pittsboro, Ind.

Victoria Love, from Anita, Iowa, to Lamoni, Iowa.

Ruth D. Mason, from Woburn, Mass., to Burlington, Mass.

Helen Miller, from Versailles, Ohio, to Pickerington, Ohio.

Mildred G. Cochran, from Whitmore, S. C., to Abbeville, S. C.

Esther G. Giere, from Rice Lake, Wis., to Sacred Heart, Minn.

Belva Llewellyn, from Blakesburg, Iowa, to Dumont, Iowa.

Leta Young, from Guthrie Center, Iowa, to Parkersburg, Iowa.

Mrs. Dorothy Jean Meyer, from Pittsburgh to Saltsburg, Pa.

Mrs. C. M. Allen, from Stewartville, Minn., to Wykoff, Minn.

Ethel E. Wood, from Mount Clement, Mich., to Detroit, Mich.

Mrs. Alice S. Conrad, from Laketon, Ind., to Rochester, Ind.

Lucille Collier, from Benham, Ky., to Pennsburro, W. Va.

Eleanor A. Sherman, from Wheeling, W. Va., to Cumberland, Md.

Lorraine Keith, from Lowell, Mass., to Musganza, Pa.

Genieve Jones, from Junction City, O., to Shawnee, O.

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Roland W. Fansher, from Richmond, Ind., to Cincinnati, O.

Vivien Glidewell, from Oxford to Cleveland, O.

Lorena D. Jones, from Farrar to What Cheer, Iowa.

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Florence Schumacher, from Bluffton, O., to Marion, S. D.

Hollis Snyder, from Little Rock, Iowa, to West Side, Iowa.

Grace M. Uhl, from Lansing to Charlotte, Mich.

Pauline Van Schelven, from Cedar Springs to South Haven, Mich.

Irene E. Winne, from Saratoga Springs, N. Y., to Belleville, N. J.

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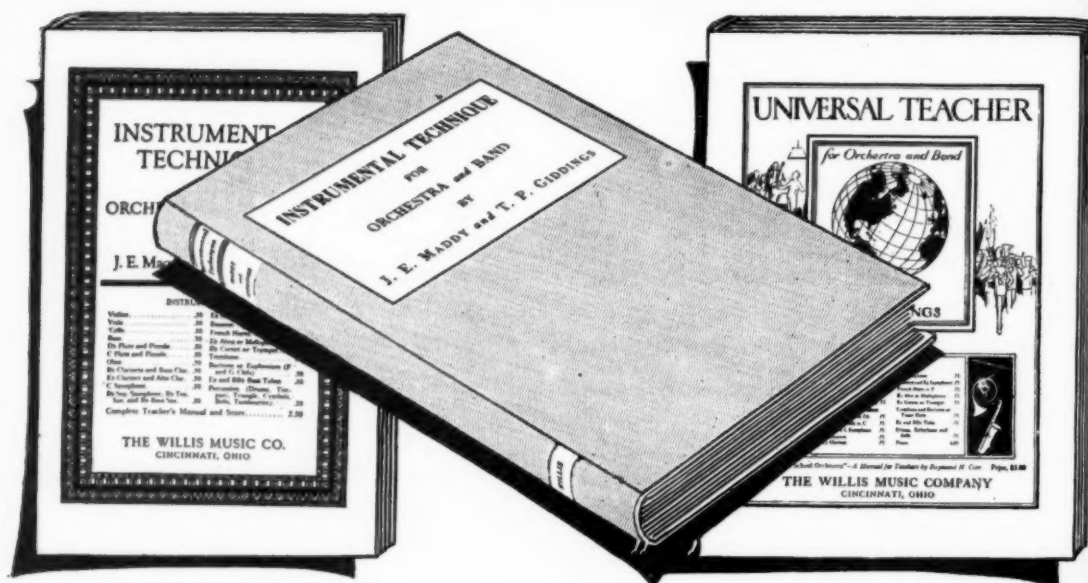
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## President's Corner

### FIRST BIENNIAL—CHICAGO—APRIL, 1926

Fellow Members:

IN THIS my first message as President of the Music Supervisors National Conference, to the 18,000 or more supervisors and teachers of public school music, I have a strong desire to write a complete story on three different subjects. Those three subjects, of almost equal importance, are: "*The 1928 Biennial Meeting*"; "*Our Sectional Conferences in 1927*"; and that favorite topic of all incoming Presidents, "*Why is not every Supervisor of Music in the United States a Member of the M. S. N. C.?*"

But space forbids and I shall leave the last of the three topics for a subsequent issue, attempting to discuss briefly the first two.

#### *Chicago in 1928*

Possibly no Executive Committee of the M. S. N. C. has had a more difficult or important matter to decide than the selection of the Conference City for 1928. The fact that it is the first meeting under the new Biennial plan makes it doubly important that the right place shall be selected. Numbers alone do not guarantee a successful meeting, but with a large membership and attendance assured, the program is easily built.

As instructed by the Detroit Conference, a committee from the Executive Board visited Minneapolis, Milwaukee and Chicago. One of the first requisites of the Conference City is a hotel with adequate facilities to house the Conference. This involves an auditorium of sufficient capacity to seat from 1500 to 2000

people; to accommodate as many in banquets; other space adequate for the uses of the Exhibitors Association, and by no means the least in importance, a sufficient number of rooms to accommodate a large number of our members. This, the Minneapolis and Milwaukee hotels could not do.

Detroit gave us the finest accommodations that have ever been enjoyed by the Conference. Chicago is prepared to provide as good, if not better. The new Stevens Hotel with 3000 rooms, guarantees to reserve 2000 (each with a bath) for our members. The Grand Ball Room in this finest and newest of Chicago's hostelrys will seat 4000, and 2800 may easily be served at banquets at one sitting. Eleven other banquet rooms of varying sizes, ample space for the use of exhibitors, and various other rooms, will be reserved and supplied without expense to the Conference.

*The vote of the Executive Committee was unanimous for the first biennial meeting in the City of Chicago during the week of April 15, 1928, the new Stevens Hotel, on Michigan Avenue, between 7th and 8th Streets as headquarters.*

Chicago is enthusiastically eager to have us come. The Superintendent of Schools, Board of Education, Chamber of Commerce, In-and-about Chicago Supervisors Club, Orchestra Association, various Schools of Music and Conservatories, and a dozen or more towns in close proximity to Chicago's "loop" district, are united in sending the invitation. It should be



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the greatest meeting in our history. *On to Chicago in 1928.*

### 1927 Sectional Meetings

The important business of the moment is the meetings of the four Sectional Conferences in the spring of 1927. The future success of the National Conference depends, in a large measure, upon the support given each of the Sectional Conferences by its constituents. Members in the Sectional organizations automatically become members of the National, thus the 1927 membership of the parent body should be larger than in any previous year.

Already the presidents of the several Sectional Conferences have programs in preparation which will rival some of the best that have been given by the National. In the territory assigned or selected there is a sufficient number of people directly connected with public school music to provide a large membership and attendance at the 1927 meetings. The Eastern and Southern Conferences are already going institutions, and both groups are predicting a prosperous year. The newly organized North Central, located in a section of the country where there are several thousands of supervisors, should have a membership in 1927 as large as the 1926 enrollment in the National. The Southwestern people are working enthusiastically and vigorously for their first meet-

ing, and expect to enroll a large membership from the 3000 teachers and supervisors in their territory. What a tremendous influence these separate Conferences may have on the future of the National Conference, and thus on school music generally, if each one lives up to its potential strength.

The dates and meeting places of the various Conferences, so far as have been announced, are as follows: Southern in Richmond, Va., first week in April; Southwestern at Tulsa, Okla., March 2, 3, 4, 5; North Central at Springfield, Ill., April 12, 13, 14, 15; Eastern at Worcester, Mass., March 9, 10, 11.

In another portion of this issue will be found the names and addresses of the presidents and executive officers of each Conference. Readers of the JOURNAL are urged to communicate with the president or treasurer of the group in whose district they reside, sending their membership enrollment for the year, and assuring them of their cooperation. It is only through a direct personal interest that each one of us may help the great cause of Public School Music.

Shall we not take as our slogan for 1927—*5000 members in the four combined Conferences, and 5000 members for the National in 1928.*

Fraternally yours,

GEORGE OSCAR BOWEN, *President.*

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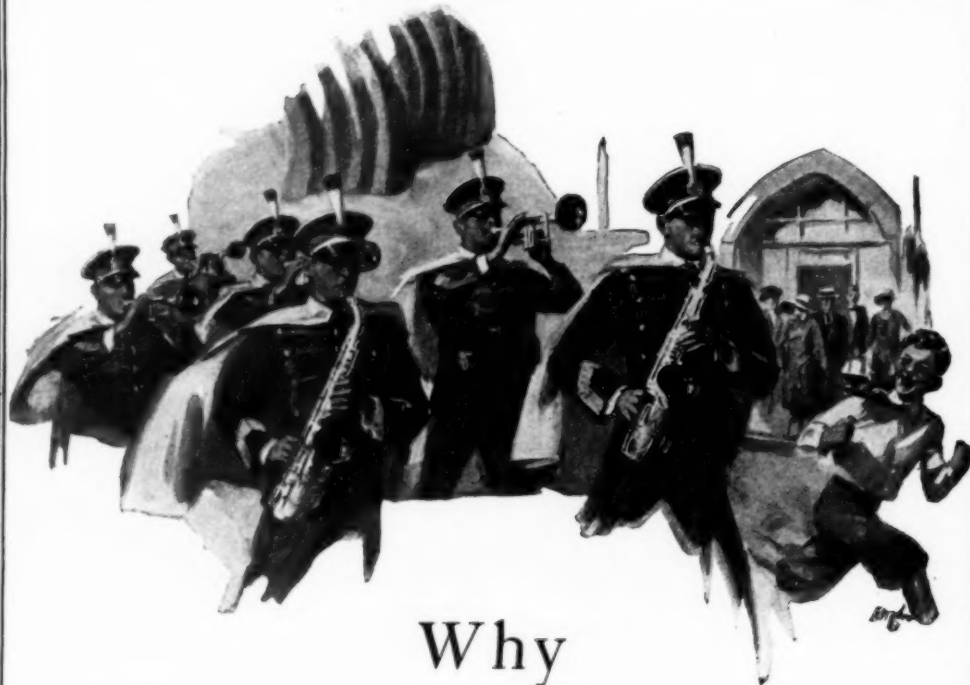
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## THE JUNIOR HIGH SCHOOL MUSIC PROGRAM AND SOME OF ITS PROBLEMS

ALICE RODGERS

*Director of Public School Music, Santa Monica, California*

ONE OF the chief reasons why junior high school music is not what it should be, and is not yet sold to principals and superintendents and communities, is the apathy and seeming indifference on the part of the music teachers themselves. Many teachers of music are no doubt so pleasantly situated in colleges, universities, high schools, elementary schools, and teacher training institutions, and are working under such ideal conditions, that they do not realize the need of action on their part to help bring about more ideal conditions for music in the junior high school. Junior high school music needs help, and what is done or left undone will finally affect music education as a whole throughout the country.

### *Educational Value of Music*

To discuss the educational value of music may seem superfluous, but that music is considered as recreational, rather than educational, may be easily seen by the study of junior high school programs in various localities, and noting the time allotment for music and also noting that in some junior high schools music is made wholly elective. Superintendents and principals and communities need to be shown the educational value of music for the masses. Before making a junior high school program, it is necessary to settle the question as to the value of music in education. Has music any real educational value, or is it merely recreational?

We in Santa Monica believe music has educational value, and our music courses and junior high school program

are based upon this belief. We believe a child can be educated through any subject, well taught, under the guidance of an inspirational teacher; that it is an exploded theory that, in order to receive proper mind training, one must study mathematics. We believe in the cultural value of music; that an acquaintance with good music is worth while; that to develop discrimination and judgment concerning music heard at concerts, at church, over the radio and by means of the talking machine (such as is developed in the study of music appreciation), motivates directly into the life of the child now, as well as furnishing him with a knowledge and power for future use. Music appreciation is for all—for the non-musical as well as for the musical, and has educational value.

### *Music Has Both Civic and Personal Values*

Music furnishes a splendid means of occupying leisure in a profitable way. With the changed conditions of living today, when there is more leisure than ever before, it becomes important to decide how this leisure shall be spent. One who works with juveniles will tell you that the reason there is so much delinquency is because children have not been taught to use their leisure properly; that it is what the boy or girl does with his leisure that determines character. And we are told that character building is the chief corner stone of education.

Some knowledge of music and art is needed in the education of every individual; it is of practical use to the business man, the professional man, the day

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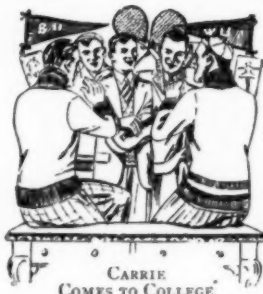
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laborer, the capitalist, and to the father and mother in the home. Men who have charge of our civic affairs need some knowledge and appreciation of art and music. Churches and Sunday schools and all civic gatherings need a people who can participate in and appreciate music. The "tired business man" needs some knowledge of music to make his leisure more interesting. He must be educated in his youth, so that his adult life may be made richer.

As a part of one's education, it is worth while to learn to read music; to learn to read music and sing in chorus or glee club; to learn to read music and play some instrument and join the orchestra or band, or play the piano; to learn to read music and amuse one's self by singing and playing just for fun; to learn to read music and acquire a knowledge that can be used to advantage if one wishes to consider music more seriously.

#### *Community Interest in Music*

The opportunities offered today in the public schools for the study of music develop the kind of knowledge and ability that motivates directly into the community. This is seen in the improved quality of singing in the Sunday schools and churches, more and better talent available for the church choirs and community orchestras. Music helps greatly to bring the home into the school. What other subjects bring parents to school as does music? Is it algebra, Spanish, Latin, and shop, or is it music, with the orchestra, the boys' chorus, and operetta that draw the crowd?

There is a constant demand on the part of the public to hear our school orchestras, and glee clubs. Last year (1924-25) our musical organizations appeared before the Rotary Club, Kiwanis Club, Lions Club, Woman's Club, P. T. A., and school assemblies, in the following programs:

#### *Lincoln Junior High School* (34 Appearances)

Boys' Glee Club.....	10
Girls' Glee Club .....	10
Boys' Chorus .....	8
Orchestra .....	6

(Including an Operetta)

#### *John Adams Junior High School* (22 Appearances)

Girls' Glee Club .....	5
Boys' Chorus .....	3
Girls' Chorus .....	4
Mixed Chorus .....	2
Orchestra .....	8

(Including an Operetta)

The high school orchestra made twenty-seven appearances from January to May, and the combined glee clubs and orchestra gave the opera "Mikado."

That these organizations are vital and worthy, all will agree. Most principals understand the value of music in terms of public performance. But if results are to be musical and worthy, these organizations must not be considered as extras and recite after school hours, but must be given a dignified place in the regular school program. An operetta can be produced with considerable ease when it is prepared in daily recitation period.

#### *Music as a Vocation*

An opportunity should be offered in the junior high school for prevocational training. The high school age is too late to begin the study of music for those who really expect to earn their living through music. The study of piano and instruments of the orchestra should begin in the grades. Music is as truly a vocation as is shop, typewriting, and printing. In 1919, statistics showed an annual expenditure in the United States of \$1,178,000,000 for music. There is a demand, and rightly so, that the schools take over some of the prevocational training in music, as is done in other vocations.

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### *Obstacles to Junior High School Music*

One of the serious obstacles to junior high school music today is that the junior high school is not an entity—a separate division from the high school, so that courses in music for the ninth grade may be made with distinct reference to the adolescent age, and the subject made to fit the child rather than to conform to high school courses for the purpose of obtaining high school graduation credits.

Unfortunately not only is the junior high school dominated by the senior high school, but by college requirements as well. Charles Wakefield Cadman says: "Of what particular benefit is a 'major period' of higher mathematics beyond a certain needful knowledge of its everyday side? Yet many talented students, artistically inclined students, are compelled for the sake of needed credits, to plough laboriously and painfully through two years of higher mathematics. This is splendid for those embarking upon a career of mechanical engineering or for training in the business world, but it interferes with aesthetic ambitions of the artistically equipped students."

Another serious obstacle to junior high school music today is the "hour period." With the hour period it is not possible to elect a variety of subjects, which is essential to the ideal junior high school. With a large number of daily periods scheduled, a student may take his academic subjects and still have periods left to elect music, art, oral expression, shop, household arts, etc. This is illustrated in a splendid way at Long Beach Senior High School, where forty-five minute periods are in vogue, and nine or ten of them possible. Out of a school of 4,000 students, over 1,000 students are enrolled in music classes. The school has two bands, two orchestras, three glee clubs, a chorus of 200, six music appreciation classes num-

bering thirty to forty each, three sight singing classes and three harmony classes, beside piano, violin and voice classes. With a curriculum that offers fewer daily periods, and a limited opportunity for a wide choice of subjects (as does a sixty minute period), the arts will suffer, because academic subjects receive first consideration.

In junior high school one of the chief aims of one who is building a curriculum should be to develop the child's capacity to employ his leisure properly. This curriculum should offer him a wide choice of subjects that would help to develop this capacity, and he should receive proper guidance in making a wise selection, and one best adapted to his needs. This guidance should come from one who believes in art education, broadly speaking, and one who knows something about vocations, as well as one who has the academic subjects at heart.

### *Better Understanding Needed*

Another serious obstacle to junior high school music is a possible lack of understanding on the part of some of the administrators and guiding spirits who are responsible for making junior high school programs, of the value of music in education and its possibilities when taught under right conditions. Some of these conditions are:

1. *An Inspirational Music Teacher* who knows her subject, is skilled in the art of teaching, and adapted to the adolescent age. A musical musician with teaching ideals and musical standards of achievement.

2. *Right Time Allotment* for music, and "General Music" required in the seventh, eighth and ninth grades. There are ample reasons for this demand on the school program.

The daily recitation period is necessary for the elective musical organization, so that they may easily function in public

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performance, and "General Music" should be given a daily recitation in the seventh grade, at least. Junior high school is practically the first time that pupils have had an opportunity to study music under a specially trained music teacher. Music is a subject that grade teachers are not as well equipped to teach as they are the academic subjects, and the musical power gained in the first six grades, with only fifteen or twenty minutes daily, is not sufficient preparation, when you consider the variety of subjects included under the head of "General Music," namely, vocal technique, reading music, writing music, ear training, practice in singing of part songs, music appreciation, elementary theory, preparation for "Assembly Singing." Students need to gain sufficient musical technique to enable them to sing with some freedom and enjoyment, and this cannot be done short of daily periods in the seventh grades, especially in California, with its everchanging population.

In the eighth grade, "General Music" should be required daily, if possible, in both 8B and 8A, and four-part singing should be established. The inspiration which results from mass singing of beautiful choral music creates a love for good music that carries over into later life. The adolescent child is especially impressionable, and properly directed, can be awakened to beauty through music, and led to love to express himself in singing. There are but few changed voices in the seventh grade, and boys especially need help and encouragement at this time, and a chance to become acquainted with their new voices, and to read music in the bass clef. What could be accomplished in mathematics with one recitation weekly? What is possible in music, a circumstance that exists in a number of junior high schools? Recre-

ational singing only. Of course music cannot be educational or satisfactory under such conditions.

In the ninth grade, "General Music" should be required at least once weekly, to care for preparation of "Assembly Singing," the teaching of music appreciation and preparation of 9A graduation music, which are for the mass of students.

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How many of the builders of our junior high school programs, I wonder, have ever themselves studied music under inspirational instructors? How many have ever observed music taught under right conditions? And how are we going to show them the possibilities of achievement and ideal results unless conditions are right? If junior high school music is ever to come into its own, our administrators will have to be fully convinced of its educational value.



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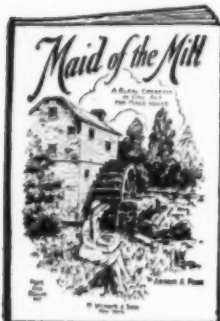
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## SOME EARLY SUPERVISORY EXPERIENCES

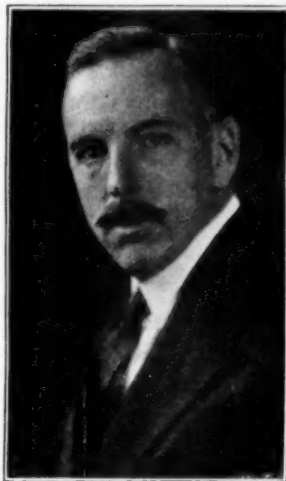
GEORGE H. GARTLAN

*Supervisor of Music, New York City*

Editor's Note: This is the first of a series of stories, by well-known supervisors, of their early experiences in teaching music. Others will follow. If you had an amusing or unusual experience when you were a youngster, write the editor and tell him about it.

**A**LL CHILDREN love stories that commence "once upon a time" because they know that the last thought will be "and they lived happily ever after." Somehow I look back upon my twenty-two years of supervisory experience as a pleasant story that commences "once upon a time." Practically no unpleasantness or unhappiness has entered my official life in that time. Many trivial things of no real importance (although at times I foolishly magnified them) existed and no doubt will continue to crop up but the older we get the easier we are inclined to take things.

Now I will tell the story. After graduating from college, and feeling that I had a decided inclination for music I started to prepare myself for the task which I later assumed. After successfully completing the New York City examinations, I waited patiently for an appointment, which came in the fall semester of 1904. In the spring term I found time to substitute as a grade teacher, teaching, woefully no doubt, advanced arithmetic, algebra and English history. These days were interesting because I faced the problem of keeping discipline through interest. I have always been grateful for this experience because it taught me that before children can really learn music, they must be taught to love



GEORGE H. GARTLAN

it—a principle from which I have never departed.

I was assigned as special teacher of music to a school district in the northern part of New York City. The schools were not large in those days, ranging from ten to sixty classes. I was able to visit each room every two or three weeks, depending on my varying schedule.

It was not long before conceit, if I possessed such, was completely taken out of me.

My second visit to a certain classroom, a second grade, was made doubly pleasant by the courteous reception of the young and attractive class teacher who, to make me feel more at home, said "Children, do you remember this gentleman?" Not a sign of recognition from the class. Again and this time slightly flushed and embarrassed, she questioned "Children, isn't there anyone who remembers this gentleman?" Still no answer of any kind. Now more embarrassed than before, "Isn't there any child here who remembers what this gentleman did when he was here before?" A little angel faced boy raised his hand, arose slowly and answered, "He tried to sing!!"

From that time on I bent every effort to improve in all branches of the art so that before even the severe but just criticism of childhood, I could stand without fear and trembling.

Delightful as my three years experience seemed to be it was not without hardship. Indifferent class teachers using every means to avoid their music work. Prin-



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cipals who believed in stressing athletics or mathematics to the prejudice of music. Superintendents who have never had a real musical experience and are fit for "stratagem and spoils." Every petty annoyance which you face in the commission of your service in the smallest community is comparable in every particular to the large city situation. Have courage and take heart; sincerity is the thing that counts.

After three and a half years of delightful classroom experiences, I was selected for the post of teacher of music and organist in the Brooklyn Training School for Teachers. I know of no experience in teaching that could be happier. Fifteen hundred children in the Model School and twelve hundred and fifty students in the theory department. These were happy days. Knowing the children well, teaching personally; intensive study in creative music with the younger ones; efficient reading of music with the older children and superb choral singing with the assembly.

The preparation of the grade teacher for the task of teaching music was interesting. The choral society (ladies) did most unusual work of a serious character, including a presentation of Debussy's "Blessed Damsel."

After three years service here, I was called to become Assistant Director for the entire city. According to departmental rules I was required to successfully complete an examination, part of which included a practical teaching test.

Two austere members of the Board of Examiners appeared to determine my fitness. I was frightened beyond words. In fact, I hardly knew that the children were present. I prepared to teach a lesson in music reading for a primary class.

Ominous silence prevailed. I stood in front of the class trying my best but my knees did not seem able to hold me. I had not noticed that the lapel cover of my coat pocket was half in and half out. During the lesson a child must have observed the disordered condition because she rose from her seat, came to the front of the room, straightened it out and returned without comment.

The written report of the examination by the two examiners (without consultation) was as follows:

Mr. A. "Child leaving seat and returning without comment or correction marks candidate as weak in discipline."

Mr. B. "The most delightful incident I ever saw in a classroom."

I was sorry at leaving these charming surroundings to become Assistant Director. Here I served for seven and a half years and now I am in charge of the largest group of school children in the world—one million and twenty-eight thousand—attending day school.

When you young supervisors are frightened at the thought of your problems, kindly include me in your prayers. The responsibility is great and for that reason I need your kindly sympathy and friendship.

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# THE BIRCHARD

"Our Watchword"

NUMBER 1

ISSUED MONTHLY BY C. C. BIRCHARD & CO., GENERAL MANAGERS

During the current season we shall occupy this space for the purpose of maintaining cordial contact with our friends. We intend to keep them posted about what we are doing in School, Choral, Community and other music and shall try to make our monthly contribution something more than mere advertising.

## SCHOOL MUSIC

That the coming year is going to be marked by a notable advance in school music everywhere we firmly believe. The various conferences of the past few years are bearing sound fruit and we stand on the threshold of a new and splendid era which will put music where it belongs in the educational system.

The Supervisors have worked hard and unselfishly at an uphill job, but their reward is taking shape in a genuine response and co-operation in many quarters that have not always been active. Our observation teaches us that few supervisors measure their achievements in terms of money. *Results* is what they chiefly want, and nobody who was present at the Detroit meeting could fail to observe that they are getting results.

## THE PUBLISHERS

The School Music publishers today are in a position of great responsibility and it is reassuring to note that they are seriously doing their best to live up to it. For ourselves we pledge a continuance of what has been our policy for more than a quarter of a century, a policy which we need not define since it is well known to all.

## OUR NEW YORK OFFICE

In this connection we want to mention our New York offices, established during the past year in the Steinway Building, 113 W. 57th Street for the purpose, among others, of forming a music center, free of commercialism, where everybody is sure of a cordial

welcome and where *service* is a prime factor. Our quarters include BIRCHARD Hall for recitals and demonstrations, and there is a sample stock of our publications always available, with pianos for the use of friends in the examination of material. It is not a music store—it is our New York Headquarters and you are invited to visit there and to make it as your own.



A Corner of the Reception Room.

During the week of July 19-24 we conducted a short but vital teachers' school which laid a sure foundation for other and more comprehensive ones in the future. A new staff of lecturers combined to make the intensive course one of exceptional interest and lasting value as all who attended will testify.

It is our purpose to leave nothing undone that is in our power to do for the advancement of Music in America. We believe in good music as a prime Educational force. We believe in the American Composers of every race. Good music is the world over, and we shall strive to aid the American Composer to take his place in the music of the world.



# BROADSHEET

...hing But the Best"

...D., IN BENEFIT OF THEIR FRIENDS AS WELL AS THEMSELVES

OCTOBER, 1926

## PRIZES

Mr. Birchard has offered a prize of \$1000 for the best piece by an American Composer for Chamber Orchestra, the details of which will be supplied upon application. He has also offered a prize of \$1000 under the auspices of the Chautauqua Institution for the best Religious Cantata, the details to be announced in a short time.

## SENIOR LAUREL SONGS

We will take this opportunity of calling our attention to our advertisement of *Senior Laurel Songs* on the outside back cover of this issue. It is worth reading.

## FOLK AND ART SONGS

For the 5th and 6th grades we think we have provided a wonderful book in *Folk and Art Songs*—2 volumes—containing a total of 50 titles—the whole making the most comprehensive collection of material ever before assembled for these grades.

## OPERETTAS

We get a good many compliments for our OPERETTA list in addition to the practical endorsement of wide and successful performance. We are adding to that list every year and aim to maintain the standard we have set for ourselves. Several new ones will appear during the coming season, the first one about September 1st. This is called THE RAGON OF WU FOO, libretto by David Stevens, set to music by Charles Repper, whose music for Penny Buns and Roses has delighted so many hearers the past season. For Mixed Voices. 2 hours.

## NEW CANTATAS

We like to have some new Cantatas every autumn and this year we can offer an attractive list of Novelties such as *The Fountain of Youth*—text by M. Josephine Moroney, music by E. S. Hosmer, an interesting and practical piece for Mixed Voices, also published for Treble Voices. *The Village*

*Blacksmith*, Samuel Richards Gaines's fine setting of Longfellow's poem, and Harvey B. Gaul's setting of *I Hear America Singing*, are not brand new, but they are works of such outstanding merit that they cannot be too often mentioned. A work of first importance will soon be ready for Choral Societies and advanced high schools: *The Mystic Trumpeter* (Walt Whitman), set for Mixed Chorus, Soli and Orchestra, with chorus for children's voices, by H. Maurice Jacquet, the distinguished French Composer, who signalizes his adoption by the United States by offering this work as tribute to his new citizenship.

Almost everybody knows Arthur Chapman's poem "Out Where the West Begins." We are now able to offer an adequate setting of it by Samuel Richards Gaines which we predict will be sung throughout the land. It is published for Mixed, for Treble, and for Men's Voices with flute solo and orchestra.

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## *Eastern School Music Herald*

E. E. PIERCE, Garner, Mass., 2nd Vice-Pres. and Editor

VICTOR L. F. REBMANN, Yonkers, N. Y., President.  
E. S. PITCHER, Auburn, Me., 1st Vice-President

GRACE E. PIERCE, Arlington, Mass., Secretary.  
CLARENCE WELLS, Orange, N. J., Treasurer.

### PRESIDENT'S LETTER

CONFORMING to a decision of your Executive Board, the *Eastern Herald* appears in this issue as a part of the MUSIC SUPERVISORS JOURNAL. This arrangement is for this year only and in no way prejudices any disposition which the Conference may desire to make for the future.

On account of protracted illness, Ralph Winslow of Albany, Second Vice-President of the Conference, was forced to tender his resignation. This was accepted by the Executive Committee with regret, and Elmer E. Pierce of Gardner, Mass., was appointed to fill the unexpired term.

Our annual meeting will be held at Worcester, Mass., March 9 to 11, with Hotel Bancroft as official headquarters. Charles Rice and his corps of associates are engaged in the preparation of a distinctive program, detailed announcements of which will be made in the next issue of this magazine.

State committees have been assigned to the task of effecting a material increase in our membership and of making a survey of the status of music education in the north-eastern states. If we consider the fact that our present membership includes less than one-fifth of the total number of music supervisors in our territory, the urgent need of gaining new



VICTOR L. F. REBMANN  
President

members seems apparent.

Your President and Executive Board invite suggestions in reference to the conduct of the Conference and to the program of the Worcester meeting. May the new school year be one of faithful endeavor and of broad accomplishment in our great field of service.

VICTOR L. F. REBMANN.

\* \* \* \*

*The Herald and the Journal*  
At the Detroit meeting of

the National Conference last April, a plan was adopted looking toward a close inter-relationship between the National Conference and the conferences covering more limited areas. The details of this plan were devised by a committee consisting of representatives of all of the existing organizations and including several of the past presidents of the Eastern Conference. The adoption of the plan by the National Conference in no way prejudices whatever action the Eastern Conference may decide upon at the Worcester meeting, at which time the whole matter will come up for consideration.

During the late spring and early summer, discussions were carried on between the officers of the Eastern Conference and the editor of the JOURNAL, concerning the advisability of merging the *Herald* with the JOURNAL for the current year. After thorough deliberation, this merger

was effected for a one-year period, beginning with this issue. The success or failure of the plan will be apparent as the year goes on, and the Conference will be free to make, at the Worcester meeting, any disposition it pleases for the future.

Fifty cents from the dues of each member has gone into the publication of the *Herald* from year to year. This amount per member will be paid into the treasury of the JOURNAL this year. The editor of the JOURNAL has agreed to return to the Conference this entire sum, provided the merger does not materially increase the cost of publishing the JOURNAL. On the basis of the current issue and of all information concerning the plans for the year, the Conference may expect to save several hundred dollars through this new arrangement.

This section of the JOURNAL will carry news and announcements which are of special interest to the constituency of the Eastern Conference. Articles of a general nature which appeared in the *Herald* will appear in the body of the JOURNAL from issue to issue. Your editor will greatly appreciate your suggestions for these pages and your coöperation in gathering Conference news.

ELMER E. PIERCE, *Editor*.

\* \* \* \*

#### *Conference News*

On May 14 and 28 the Department of Music, Ithaca High School, Laura Bryant, Director, gave two very interesting programs. The first consisted of two cantatas; "The Lady of Shalott"—Bennett, and "The Wreck of the Hesperus"—Anderton. The second concert included a cantata for treble voices, "Mondamin" (American Indian Legend)—Bliss, four selections by the high school orchestra, Harold Jebo, Conductor, and a miscellaneous program by the glee club.

The Boys' Glee Club of the South Manchester, Connecticut, high school won the championship in the inter-scholastic glee club contest held at Windsor. The schools competing were the high schools of Windsor, South Manchester, West Hartford, East Hartford, Glastonbury, Farmington and Bristol. The judges were Ralph L. Baldwin, Ralph Lowry and Arthur Priest.

Orange, N. J., public schools staged a music festival on April 29, 30 and May 1 under the direction of Clarence Wells, director of music. One thousand pupils took part in five programs which included songs, folk-dances, a musical play and an operetta by primary and grammar grades, and a concert by the high school glee clubs (80 voices) and the high school orchestra (50 pieces). One of the features was an orchestral suite, "Cinderella," with dramatic action in costume. Another was the Indian comic opera, "Pocahontas."

Niagara Falls, N. Y., public schools, H. A. Spencer, director of music, presented a May Musicale on May 3. An all-school orchestra of one hundred pieces, R. W. Hanford, instructor of instrumental music, gave a program of four selections. This was followed by a group headed "Music for the Boy," including a demonstration by boys from intermediate grades, junior and senior high schools. The final group, by an all-school chorus of 250 singers from junior and high schools, consisted of a miscellaneous program of seven numbers, some done a capella. H. A. Spencer directed the second and last groups.

The second Westchester County (N. Y.) Music Festival took place May 20, 21, and 22 on the big plaza below Kensico Dam. This gives evidence of great interest in a high standard of choral art. Many choruses took part and many

prominent people were very generous in backing the events. One of the new features was a program by the public schools of Westchester County in which twenty-five hundred school children with unchanged voices and another group of five hundred members of high school glee clubs as well as an orchestra of one hundred pieces, drawn from public schools, took part. This program was under the direction of Victor L. F. Rebmann.

The Annual concert of the Hartford (Conn.) Public High School Glee Clubs was given March 26 under the direction of Ralph L. Baldwin. On April 16 the high school orchestra of the same high school gave its tenth annual concert under the direction of James Denning Price. Also on April 9 and 10 there was given a music festival featuring combined orchestras, glee clubs and boys' and girls' glee clubs from the Weaver High School. Ralph L. Baldwin, director of music and James Denning Price, Associate Director, conducted.

The twenty-seventh annual session of the Institute of Music Pedagogy was held at Northampton, Mass., July 6 to July 28, and was attended by the usual large number of students. The faculty consisted of Ralph L. Baldwin, Hartford, Conn.; Victor L. F. Rebmann, Arthur F. A. Whitte, Marion V. Washburn, Albert G. Cullum and Joseph J. Eaton of Yonkers, N. Y.; F. Colwell Conklin, Mamaroneck, N. Y.; Pauline A. Meyer, Cortland, N. Y.; Mary C. Donovan, Greenwich, Conn.; Clarence Wells, Orange, N. J.; Frederick A. Taylor, Quincy, Mass., and William J. Short, Northampton.

The term was extended to three weeks and the school day lengthened so that a 30-hour period was provided for each course offered making it the equivalent of a college semester course.

Over two hundred children from the public schools of Northampton were in attendance daily for the purpose of demonstration of methods in charge of Mr. Short.

A concert was given July 9 by the students of the high school under Mr. Short's direction featuring Coleridge Taylor's "Death of Minnehaha."

The summer school orchestra under the direction of Clarence Wells gave a concert at the United States Veteran's Hospital besides taking part in the annual summer school concert in which the choral numbers were conducted by Mr. Baldwin.

The annual meeting of the alumni association was held July 23 under the direction of the president, Anna L. McInerney, Auburn, R. I. The officers for the coming year are: President, Frederick A. Taylor; Vice-President, Henry P. Cross, Ridgefield Park, N. J.; Secretary-Treasurer, Mary C. Donovan, Greenwich, Connecticut.

A new feature of the summer session was a course covering organization, ideals, aims and methods for junior high school by Joseph J. Eaton.

#### *New Addresses*

Harry E. Whittemore, Manchester, N. H., to Somerville, Mass.

Eusebius G. Hood, Nashua, N. H., director of music in public schools for many years, resigned.

P. B. Hunt, Ansonia, Conn., to Junior High School No. 4, Trenton, N. J.

#### EASTERN CONFERENCE

Every supervisor in the northeast should join the Eastern Conference, sending his dues at once to

Clarence Wells,  
Supervisor of Music  
Orange, N. J.



## *North Central Conference*

W. W. NORTON, 2nd Vice-Pres. and Editor

ANTON H. EMBS, Oak Park, Ill., Pres.  
ERNEST HESSER, Indianapolis, Ind., 1st Vice-Pres.

ALICE JONES, Evanston, Ill., Sec.  
FRANK J. PERCIVAL, Stevens Point, Wis.

### Fellow Members:

A FULL report of the organization of the North Central Music Supervisors Conference was printed in the May issue of the JOURNAL. At that time, the dates and the place of the meeting had not been determined as the time between the close of the National Conference and the latest date upon which copy for the JOURNAL could be submitted was too limited to permit the Executive Board to give thorough consideration to the claims

of each of the six cities extending invitations. As matters developed the delay was fortunate since three of the cities found it necessary to withdraw their invitations for reasons which could not have been foreseen. The President received letters from Miss Elsie Shaw, St. Paul, Minn., Herman Smith, Milwaukee, Wis., and Walter Aiken, Cincinnati, Ohio, expressing much regret that circumstances made it impossible for these cities to entertain the 1927 meeting of the N. C. M. S. C. Each extended best wishes and assurance of every other cooperation possible to make the first meeting a success.

This action left the invitations from Springfield, Ill., South Bend, Ind., and Lincoln, Neb., to be considered and acted upon. The decision was not without dif-



ANTON H. EMBS  
President

ficulty as each of the prospective hosts furnished abundant proof of the sincere cordiality of their invitations. After due deliberation, the invitation of Springfield was accepted and Miss Frances Chatburn, Supervisor, was notified of the decision of the Board. Letters of thanks were sent to Miss Effie Harmon, South Bend, and Harry Ferguson, Lincoln, expressing the hope that the North Central Conference might be honored by another invitation from them

for some future session.

The question of dates and length of the session was determined at the same time, the consensus of opinion being that a four day session, beginning on Tuesday with Monday an open visiting day would be most satisfactory from every viewpoint and that the dates should be approximately those set by the National Conference from year to year. Accordingly, these dates—April 12, 13, 14, and 15—were submitted to the authorities at Springfield and were immediately ratified.

With these important questions settled, the time is now at hand for "every good supervisor to come to the aid of the Conference" if we may be permitted to paraphrase a well known political slogan.

There are many outstanding reasons why the North Central Conference should have a very large initial enrollment and a record attendance. To begin, the Conference City is located as nearly as possible in

the center of the most thickly populated portion of the district. Springfield is the capital of Illinois, a convention city with ample hotel accommodations and accustomed to entertaining large groups. It is accessible by no less than seven trunk railroad lines. Negotiations are already under way to secure a reduced rate for those attending the Conference, though no definite announcement concerning this can be made at this writing.

Again, over fifty per cent of the membership of the National Conference is recruited from our district. These supervisors, accustomed to attending a Conference at this time each year, should be among the first to send their dues to the Treasurer of the North Central. Let it be remembered that membership in a Sectional Conference automatically makes one a member of the National. Each copy of this issue sent to the supervisors of Ohio, Indiana, Illinois, Iowa, Wisconsin, Michigan, Minnesota, Nebraska, North and South Dakota contains an inserted letter (with membership application blank attached) fully explaining this point. **READ THE LETTER CAREFULLY!** It makes clear the reasons for detaching the application blank, filling out and mailing with check for dues to the Treasurer without delay!

There are many more reasons too numerous to mention and too obvious to need it. Springfield assures us of a hearty welcome. The various civic organiza-

### IMPORTANT NOTICE

**Mr. Frank E. Percival, treasurer of the North Central Conference, has moved to Stevens Point, Wis., where he is director of music at the State Normal School. Your dues should be sent to him at his new address.**

tions, musical and otherwise, have expressed much interest in the event and a desire to cooperate with the supervisor and superintendent of schools to make the session a notable one. To quote from a recent letter re-

ceived from Miss Chatburn: "The Civic Orchestra Association wrote me, offering to do all possible for us, including a complimentary concert with an assisting artist. The Chamber of Commerce will give us a reception and dance and also a trip around Springfield, to the tomb of Lincoln, etc."

The program is not yet in such shape that a tentative form may be printed but the next issue of the JOURNAL will contain an outline which will be in substance the final program. One thing is evident; there will be no lack of material from which to build! It is the hope of the President and the Board to offer that which will be of most benefit and interest to the majority and to have such discussions and addresses in addition to demonstrations, as will tend to clarify those problems which assail the supervisor most frequently. With this assurance from your officers, supervisors, may we not count on your prompt and wholehearted support?

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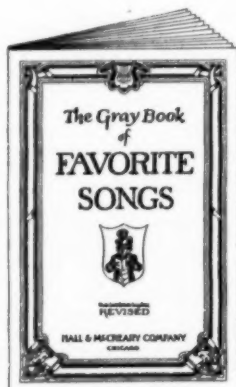
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## *Southern Conference*

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IRMA LEE BATEY, Alpine, Tex., *Sec.*

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C. GUY HOOVER, Chicago, Ill., *Auditor*

**E**VEN at this early date President Stookey is devoting much time and thought to the preparation of the program for the Southern Conference at Richmond in April. It is his conviction that the program should not be overcrowded, one of quality rather than quantity. It is not too soon to state that contacts have already been made with several distinguished musicians and prominent educators who will bring inspirational addresses to the Conference.

In lieu of the usual sectional meetings devoted to the reading of papers, with little or no time available for discussion, Mr. Stookey plans to have certain important phases of Public School Music handled in what might be termed "Music Clinics." For instance, the subject of "Voice Training Classes in the High School" will be handled by Mr. William Breach, Director of Music, Winston-Salem, N. C. Mr. Breach is a pioneer in this field and has secured some remarkable results. He will bring a group of sixty pupils from his High School classes and will give a practical demonstration. This will be followed by a discussion open to all Conference members.

The subject of "Instrumental Music"



L. L. STOOKEY  
President

will be handled the same way. This manner of presentation should be of very practical value and prove a welcome departure from the stereotyped form of program. Much attention is being given to the social and recreational features of the program and many delightful events are being planned.

This year will be a critical one for the Sectional Conferences. The success of the new "Biennial Plan" will largely depend upon

the success of the different meetings. The Southern Conference is particularly fortunate in having Richmond, Va., for its meeting place. This delightful and historical city has ample accommodations for the Conference and is most conveniently located for our membership. It will be possible on account of the convenience of its location to bring down prominent educators from the East and the North whose presence will greatly enrich the program of the Conference.

Our host, Mr. Walter C. Mercer, is one of the pioneers in the field of Music Education in this country, and has been for a number of years in charge of the music in the Richmond schools. He will have much to show us of interest and with the unanimous backing of the Civic forces

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in Richmond assures us a hearty welcome and a wonderful time.

It is not too early to begin to interest your superintendent in the Richmond meeting. Tell him you would like to go and ask him about the possibility of expense money. Many cities are finding it a profitable investment to pay the expenses of their supervisors to the Conference and are insisting that they attend. Perhaps if the matter is tactfully and properly presented, your School Board will feel the same way. They might be willing to pay part of the expense of the trip or, at least, give you leave of absence with full pay.

President Stookey is anxious to have your help in building a program that will be a worthy successor to those we have had. He wants to give you the things that will be of vital interest to you. In fact, he regards it as YOUR program and expects that you will have a definite part in building it. Won't you send him suggestions regarding speakers, topics to be discussed, organizations to be heard, etc. It will be manifestly impossible for him to use all the suggestions offered but with your help it will be possible for him to build a program that will interest everyone.

We should have 500 at the Richmond meeting. We can reach this goal if each person actively engaged in Music Education in the South will do his duty.

—o—

#### *President's Message*

'On to Richmond in 1927' should be the slogan of every supervisor in the South.

It is a difficult task to get a message to the hundreds of teachers and supervisors of music in our sunny Southland—a message too that they are anxious to hear, one full of personal interest and inspiration, one containing helping hands

and providing guide posts for their future success.

Do you realize that the Southern Conference for Music Education which convenes in Richmond, Virginia, the week of April 4th., is THE ONLY GREAT MUSICAL CONFERENCE FOR THE SOUTH IN 1927? Do you realize that by joining the Southern Conference you also become a member of the Music Supervisors National Conference? Do you realize what it would mean to you to meet and personally know teachers and supervisors of national reputation? Do you realize that from a selfish viewpoint the conference is the best place possible for you to become known and to advertise yourself?

You who read this article, become acquainted with your state chairman at once and assist him in every way possible to interest every supervisor in your state in the Richmond meeting.

Make your plans now to be in Richmond the week of April 4th, send your membership at once to your state chairman, and assist him in every way possible.

Cordially yours,

LEWIS L. STOOKEY, *President.*

\* \* \*

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## *Southwestern Conference*

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THE FIRST meeting of the Southwestern Conference will be held in Tulsa, March 2, 3, 4, 5, 1927. Indications point to a very interesting and attractive program. The people of Tulsa are bringing Gabrilowitsch for a complimentary recitation for the first evening, and on the second evening Palmer Christian, of the University of Michigan School of Music, will dedicate the new \$40,000 organ in the Tulsa High School.



MABELLE GLENN  
President

The National Orchestra at Detroit was such a success that President Mabelle Glenn has made plans for a Southwestern Orchestra and Chorus for the Tulsa meeting. Mr. Frank A. Beach, Teachers College, Emporia, Kan., is in charge of the plans for the orchestra, which will be conducted by a nationally known director. Mr. George Oscar Bowen is in charge of the organization of the chorus, and is to act as its director. He has appointed the following committee members from the eight states in the Conference territory, to assist in the work: John C. Kendel, Denver, Colorado; Homer Hess, Conway, Arkansas; Grace V. Wilson, Topeka, Kansas; Mary M. Conway, New Orleans, Louisiana; Guy M. Hague, Kansas City, Missouri; Mrs. Frances

Smith Catron, Ponca City, Oklahoma; Alva Lockhead, Fort Worth, Texas.

It is planned to have a chorus of not more than 500 members. Any town or city may send a quintet of singers, the voice parts to be first and second soprano, alto, tenor and baritone or bass. Enrollments must be in the hands of the Chairman not later than January 1st, and the committee reserves the right to reject any received later than that date. Each group will learn

the music thoroughly before reporting for the first rehearsal in Tulsa on Wednesday, March 2nd., at 11 A. M. The program, with the names of the publishers, may be secured from the Chairman after October 1st. Further details may be secured from the Chairman or any member of the committee. It is hoped that a large number of supervisors and teachers of high school music will write to their state member of the committee and not wait to be called upon by him.

Another new feature of the conference will be an appreciation contest, with the Kansas City Symphony Orchestra playing the program. This will be more than a music memory contest. It will be a test on dance forms, ability to follow one or more tunes in unfamiliar music, ability

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(Signed) William Breach,  
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to recognize mood in music by naming an unknown selection, and, for high school students, ability to distinguish between rondo form, three part song form, and theme with variations. Nationality may have a part in this contest, also. That schools without appreciation equipment may not be eliminated, the committee in charge of this contest will give lessons over the Kansas City Star Radio to the Southwest territory at three o'clock every Monday from October 1st until the meeting in March. Miss Margaret Lowry is chairman of this committee.

Other attractions on the program are addresses by some of the most prominent educators in America, among whom are P. P. Claxton, formerly commissioner of education for the United States and now superintendent of schools in Tulsa, and William McAndrews, superintendent of schools in Chicago. Several of the members of the National Research Council of Music Education have accepted places on the program. The conference will have no sectional meetings, all discussion being in general sessions. The general session on instrumental music will be in charge of Mr. Eugene H. Hahnel, of St. Louis, Mr. J. E. Maddy being one of the speakers. Mr. John C. Kendel, of Denver, will be in charge of the session on Junior High School music. Rural school music and music in the small town will also be given attention.

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## *Tests and Measurements Department*

Conducted by PETER W. DYKEMA

*Professor of Music Education, Teachers College, Columbia University,  
New York City*

NOTE: Most of the contributions in this department have discussed the significance of the general movement toward tests and measurements or have presented the results of using tests now available. In the paper reproduced herewith, Mr. Gildersleeve gives suggestions by which the supervisor or teacher of music may adapt to her own particular needs some of the ideas upon which the more widely used tests are based. His discussion should prove to be of immediate practical value with certain formal aspects of our music teaching.—PETER W. DYKEMA.

### DEVICES FOR DRILLS AND TESTING

By GLENN GILDERSLEEVE

*Instructor in Music Education, Teachers College,  
Columbia University, New York City*

THE PRESENT tendency of public school music is to place less emphasis on the teaching of notation. Certain educators not in music are criticizing the attempt to teach all children to read notes. Supervisors themselves cannot agree as to what particular elements are most worth while. More and more does the profession accept in toto, without stopping to analyze their full significance, such statements as, "Appreciation should be the end of all music instruction," "Attitudes are of more importance than results," and "The singing of many beautiful songs is the most important musical activity carried on in school music teaching."

These statements contain much truth. But they do not state the whole case. They are idealistic and generally have not been reduced to exact definition. Indirectly they have lessened the study of staff notation because many teachers have come to think that in gaining such ends in music teaching intensive drill is out of order. These people apparently believe that if children are kept singing beautiful songs and listening to fine music with mention of notation being made incidentally, there will be a sufficient growth

in the technical side to develop all the power needed in note reading, and that to isolate particular items for intensive drill would be unmusical and wrong. Following the example of the group of sincere people who believe in no drill are a number of poor teachers who have failed in their attempt to teach notation and have taken up this other approach hoping to have better success—at least success in concealing their lack of teaching ability from grade teachers, principals and superintendents.

Thus much of our music teaching instead of gradually improving is merely becoming less definite.

On the other hand, there are teachers who make this same criticism of all present-day teaching which is based on the newer educational philosophy of men like John Dewey, Wm. H. Kilpatrick, and the like. For many an observer of a socialized recitation, or the working out a project, it may seem that children are allowed to do whatever they choose. But, if the process is followed more closely or for a number of recitations, it will be found that the children are being guided in their choices by the teacher. On the surface it may seem indefinite, yet the

skillful teacher is accomplishing exact results.

The music teacher who feels that drill is unmusical and wrong generally thinks that it has been eliminated from education in general. However, drill still remains an essential part of learning to figure arithmetic, spell, read and do the other subjects in the elementary school.

It is because drill has been made so much more attractive that many observers think it has disappeared. Sometimes it is concealed in a game in which everyone joins and has a wonderful time. To be most effective when children know they are having drill, they must be led to see an immediate, vital purpose clearly before them. Children may obtain great satisfaction from drills which are repeated a number of times, provided they understand the genuine purpose and are conscious that growth is resulting. They want to know how their scores improve as compared with former scores. Each child may thus check up with his classmates and tell how his class ranks with other classes of about the same age.

Extensive experimenting in making interesting class drills in school music has not been done. At present much of the ordinary class-room drill is apt to fail in one of two ways: (1) the whole class will be asked to answer the question, or respond to the drill, in which the faster thinkers answer and the rest join in, or (2) individuals will be asked to respond while the others sit idly by, or perhaps at half attention.

The recent music achievement tests have shown us ways of giving individual tests to large groups at one time. By applying the same technique to isolated items of notation very effective drills can be constructed. The type of composite test which is on the market is not good as a drill because it has too many things

combined and is too long, but adaptations of it will prove interesting to children and extremely efficient for teaching.

In making a drill of this type a supervisor should keep in mind the following points: (1) The drill should be a definite check on each individual; (2) It should be arranged so as to be given to a large number at the same time; (3) There should be an easy and exact method of scoring, and if there are a number of tests, all should be scored on the same basis so scores can be compared; (4) The material in the drill should have a range of difficulty—that is, there should be enough hard questions so that hardly a single pupil can get a perfect score yet enough easy material so that all will feel they are tolerably successful; (5) Only one particular type of instruction should be included in a single drill and this should apply directly to the thing the class is doing in singing; (6) The drill should be short, of such a nature that it can be mimeographed, not more than will fill one side of a sheet of paper.

The writer believes that supervisors and teachers will welcome suggestions for working out drills of their own. Thus, to make this paper as concrete and practical as possible one test is worked out completely and the beginning and description of three others given. Any supervisor who is interested to go ahead with making drills can get much help by ordering copies of the different music accomplishment tests now on the market.

The drills in this paper are designed for the 4th, 5th and 6th grades. It is suggested that everything be scored on the 100% basis. It is also suggested that papers be exchanged and corrected immediately in class. In comparing classes the score of the middle paper is as true a comparison as working out the average and is much more easily attained. That


is, if there are 48 in the class arrange the papers in order of achievement and take the 24th paper instead of adding the 48 scores and dividing. Any supervisor will see how readily tests of this type can

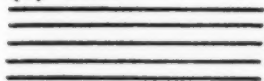
be used as class tests. By keeping class scores throughout the year a supervisor has another very valuable means of evaluating the ability of the grade teachers.




### No. 1—MUSIC SYMBOLS AND TERMS


*Look At The Samples Which Are At The Top of the Page*

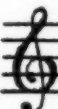
Sample:


The symbol  is called (1) Note; (2) Bar; (3) Slur; (4) Sharp; (5) Rest . . . . . 4

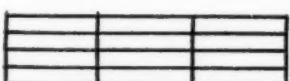
 The five lines and four spaces are called a (1) Clef; (2) Staff; (3) Bar; (4) Scale; (5) Tie 2


1. The symbols    are called (1) Notes; (2) Flats; (3) Rests; (4) Pauses; (5) Holds . . . . .


2. This note  is a (1) Quarter; (2) Eighth; (3) Sixteenth; (4) Whole; (5) Half . . . . .

3.  The curved figure written on the staff is called (1) Clef; (2) Staff; (3) G-Scale; (4) Measure; (5) Bar . . . . .


4.  The up-and-down lines on the staff are called (1) Ties; (2) Measures; (3) Flats; (4) Holds; (5) Bars . . . . .

5.  The spaces between the up-and-down lines are called (1) Bars; (2) Measures; (3) Scales; (4) Chords; (5) Ties . . . . .

6. The sign  means (1) To pause; (2) To sing loud; (3) To sing fast; (4) To hold; (5) To stop completely . . . . .

7. The curved line  joining the two notes is called a (1) Tie; (2) Double-bar; (3) Repeat; (4) G-Clef; (5) Slur . . . . .

8. The syllable name of the first note of the scale is (1) Ti; (2) Sol; (3) Do; (4) Fa; (5) Re . . . . .

9. The curved line  joining the two notes is called a (1) Slur; (2) Hold; (3) Syncopation; (4) Tie; (5) Pause . . . . .

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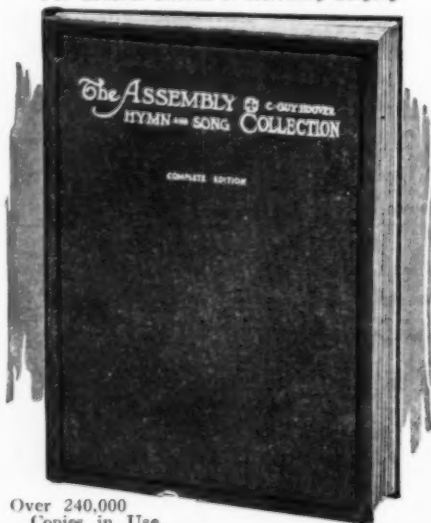
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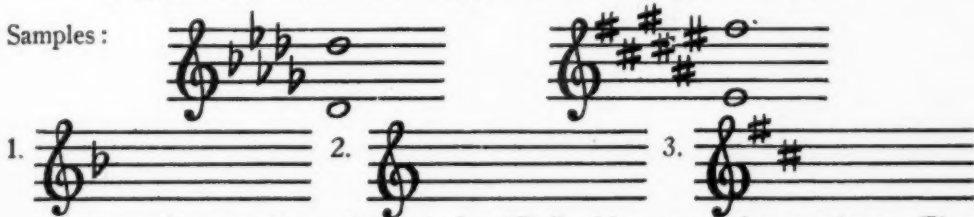
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10. The small letter "p" placed above music means that it should be sung or played (1) Slowly; (2) Sweetly; (3) Softly; (4) Sadly; (5) Smoothly . . . . .
11. The mark  means (1) Suddenly loud; (2) Gradually increase tone power; (3) Suddenly diminish; (4) Gradually diminish; (5) Stop . . . . .
12. The sign  placed above a note means to (1) Hold; (2) Swell; (3) Diminish; (4) Pause; (5) Accent . . . . .
13.  The two dots and a double-bar mean to (1) Stop; (2) Rest; (3) Slur; (4) Hold; (5) Repeat . . . . .
14. The abbreviation "cresc" placed above the music means to (1) Sing softer; (2) Sing Faster; (3) Sing louder; (4) Sing slower; (5) Sweeter . . . . .

#### No. 2—PLACING "DO" FROM THE KEY SIGNATURE

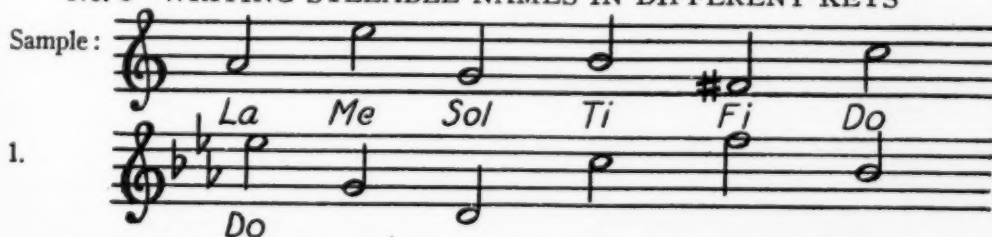
Samples :



Ten questions can be used for placing "Do" without repeating any keys. These will not fill the page so the same ten can be used over, adding to the difficulty by having the children place "Sol" the second time instead of "Do."

#### No. 3—WRITING SYLLABLE NAMES IN DIFFERENT KEYS

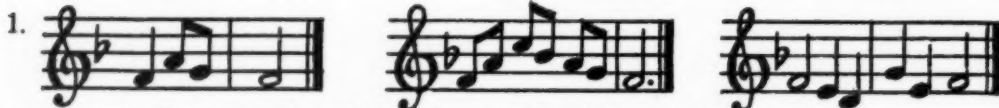
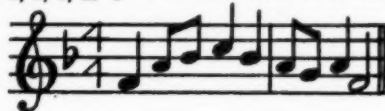
Sample :



There will be room for ten lines of notes on a page. The syllable name of the first note in each line should be "Do" of the new key. This will leave five answers per line—50 answers to the page. Exactly the same kind of test may be used for drill work in learning the letter names of the lines and spaces. It may be found interesting to time children as they are doing these, as speed is a necessary element in sight singing. It may also be better to train the children to write only the first letter of the syllable except in case of chronatics.

# No. 4—RECOGNIZING AND PLACING <sup>2 3 4 6</sup><sub>4, 4, 4, & 8</sub> TIME SIGNATURES.

Samples:



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All the notes can be put on one line or space but it seems more like a song to have different pitches. With younger children it may be better not to put six eight time with the other.

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## ANOTHER NATIONAL HIGH SCHOOL ORCHESTRA

**D**R. H. J. CONDON, President of the Department of Superintendence of the National Educational Association, has asked for a performance by the National Orchestra before the meeting of superintendents to be held at Dallas, Texas, the week of February 27. The purpose of this performance is to convince the superintendents that school orchestras are of definite educational value and worthy of being included in the curriculum of every high school in the country. In many ways this event is of far more importance than the meeting in Detroit. In Detroit a grand experiment was carried out while in Dallas the orchestra must prove itself educationally as well as musically and create a respect for school music that will result in stronger support and better teaching conditions in every part of the United States.

The task of organizing this gigantic orchestra has been assigned to the committee named below and it is highly desirable that the entire music supervising profession lend its hearty support to this project which promises so much if successfully carried out.

One entire general session will be devoted to music with the National Orchestra of 250 players and a chorus of 800 Dallas school children as the feature attractions. In addition to the musical pro-

gram will be discussions relative to the values of music in education.

Membership in the new National Orchestra is open to players who will be high school students next February. Precedence will be given to players who participated in the orchestra at Detroit last spring. Since about half of the players in the previous orchestra have graduated there will be about 125 vacancies to be filled and an effort will be made to distribute the appointments over the country at large.

Applications will be received by the members of the committee from supervisors having especially fine players in their orchestras. The closing date for making applications is November 1, at which time the lists will be closed and players selected from the available list. As soon as the players are selected the music will be sent out for advance practice. The instrumentation will be limited to 50 first violins, 50 second violins, 30 violas, 30 cellos, 24 basses, 10 harps, 7 flutes, 7 oboes, 7 clarinets, 2 English horns, 7 bassoons, 1 bass clarinet, 10 French horns, 10 trumpets, 6 trombones, 3 tubas, and 4 percussion players. If you have any player whom you desire to enter please communicate as soon as possible with one of the following members of the National High School Orchestra Committee:

J. E. Maddy, Chairman, Box 31, Ann Arbor, Mich.; Dr. V. L. F. Rebmann, Director of Music Board of Education, Yonkers, N. Y.; Glenn H. Woods, Director of Music, Board of Education, Oak-

land, Calif.; Lee M. Lockhart, Director of Instrumental Music, Board of Education, Council Bluffs, Iowa; Walter Aiken, Director of Music, Board of Education, Cincinnati, Ohio.

## MUSICAL PERCEPTION AND THE ORCHESTRA

RUSSELL V. MORGAN

*Supervisor of Music, Cleveland, Ohio*

Editor's Note: The following paper was read at the Detroit Conference and is reprinted from the 1926 Book of Proceedings.

**T**HE TERM "musical perceptions" as used in this paper refers to a process of acquiring an accurate mental image of a musical composition. This image, once acquired, is referred to in this paper as a concept. A concept includes melody, harmony, rhythm, form, beauty of tone, and interpretation. These elements are foundational in building thorough musical understanding on the part of the student.

It will be the purpose of this discussion to discover its relationship to orchestral playing, that is, whether it is incidental to instrumental rehearsal and performance or is a distinct phase of musical training calling for a definite plan of procedure not necessarily included in routine drill.

There is a challenge for thought in the fact that a considerable number of performers are not musicians at all, but musical mechanics. It is not unusual to find students who have developed a truly remarkable ability to translate eye impressions into muscular activity without being conscious of an auditory image. Yet the auditory image is fundamental in the development of a true musician and performance is intelligent only to the degree that the performer is actually conscious of this mental picture of the music. A musical concept, then, is an essential

part of the equipment of every musician and it is wise for every school music instructor to give thoughtful attention to the procedure for securing this necessary attribute; in other words a method for developing the power of musical perception.

A certain portion of every rehearsal period should be given over to the playing of easy, slow-moving music of the choral type where every player has ample time to become conscious not only of his own part, but of the chord being sounded by the entire ensemble. The value of this training is in the fact that the student is receiving a full harmonic concept and is consequently much better able to secure perfect intonation in his own part and at the same time has a much broader appreciation of the beauty in music. His playing will become an intelligent contribution to a complete art work.

That phase, however, has only to do with the perpendicular element in music. Subsequent repetitions should bring to the student a conscious appreciation and understanding of the melodic flow of parts other than his own. It is only through a clear concept of the musical values of other parts that a performer can best make his own playing an integral part of the composition. Nuances and the "tossing of dialogue" back and forth between the various instruments become much more significant and contribute to



an exaltation of spiritual feeling otherwise denied the performer.

Still more playing of the choral will discover to the student the lovely balance of the phrase, the first step in the long, hard road to adequate perception of form. The next step is comparatively easy, being awakening consciousness of the way in which one phrase is supplemented and balanced by another. Clear perception of the musical balance between two phrases will provide the ground work for a more extended study of form. Someone has compared the form of music to the drawing of a beautiful picture with a luminous point, the lines disappearing as rapidly as formed. The only possible conception of such a picture would be in the retention by the mind of each part, the complete work being purely a mental image. Perception, or the ability to build a concept from such an act will depend upon clear impressions consciously retained, a very difficult thing to do.

Performance of music will never be easy to listen to until the rhythmical pattern or frame work is clearly set forth, and unless the player has a clear image in his mind of the ebb and flow of rhythm he cannot hope to offer an intelligent performance to the auditor. Rhythm is a matter of the mind and physical rhythmic motion is valueless except in so far as it is actually controlled by a clear concept.

Beauty of tone must be constantly in the mind of the student. In passing, it might be wise to say that it should be the insistent demand of every one, performers and listeners alike. Beauty of tone can only be secured by having a concept of lovely tone always in mind. The finest playing comes as a result of beautiful mental singing. Without a song in the heart there can be no loveliness of tone.

Interpretation depends first upon a concept that is clean-cut in all details. Hav-

ing made that image a part of one's self, freedom begins. By that is meant the fact that only halting utterance can be given a musical message when the performer has no conception of the composition as a whole and is only conscious of notes as he actually plays them. It is wise, therefore, to make every effort to cause the student to build up mentally as complete a picture as possible. Having secured this, there comes the task of persuading him to release his personality, his whole being, if you please, in an art expression.

There is in the American youth an unbounded energy calling for some kind of self-expression. It must and will find ways of using this vital force and the question raised is how best to use it. Shall it be manifest in ways contrary to the best in the social life of the community or shall it be used in activities contributing to the growth of the best side of the individual and to the members of the community of which the individual is a part? There can be no question upon this point.

It seems pertinent at this place to suggest thoughtful consideration of two types of interest, mechanical and musical. The writer is convinced that joy in the mechanical manipulation of an instrument is many times mistaken for real musical interest. The two interests cannot be wholly separated as nearly everyone has some love for music tucked away in his being. It is simply a question as to which dominates. A survey of a high school faculty will usually reveal that the majority of orchestra and band players are in the manual training and vocational subjects, yet one would hesitate to say that English teachers are on the average unmusical. It is quite often true that more interest in the concerts of a symphony orchestra is shown on the part of



academic teachers than of teachers of mechanical subjects. How reconcile this seeming conflict?

With some hesitation the theory is advanced that people with mechanical talent find easy expression for a comparatively small musical urge and that a sincere joy in music is often denied expression on the part of others where there is present little or no mechanical ability. This would seem to call for a rather careful appraisal of our instrumental activities to the end that we might discover how much of our work is mechanical and how much musical.

Mechanical talent is precious and is essential to free and satisfying self-expression but after all it is only a tool that is to a certain degree necessary in the production of a musical art work that is

in itself a more or less beautiful flowering of a personality. In America we can say with just pride that our instrumental music is making surprising strides in technical ability, but the writer raises a question concerning equal development of musical ability.

A short experience with two or three bands and orchestras in small cities in Europe proved rather illuminating. Faulty technique and bad instruments were the means of producing some musical performances that would not be tolerated by the musical directors of our better school orchestras, and yet both performers and hearers were aroused to a point of musical enthusiasm hard to describe. How could this happen? In America, the concert hall would be quickly emptied and the auditors would wait until next month when the finest orchestra in the world was to perform, or perhaps it would be the greatest pianist or the greatest violinist. What is the attitude of mind that causes this contrast? We cannot believe that it is because we are the only people really to appreciate good music.

Again the writer has a theory which he wishes to present with your indulgence. The auditors of the European orchestras mentioned before had made that potentially lovely music such a part of themselves that even a faulty performance brought to them a mental image or concept that was only limited in its loveliness by the perceptive power and rich emotional life of the individual. How wonderful and significant it would be to develop in our students the power of musical perception which would unfold to them year after year the musical beauties of the masters, supplementing and strengthening their own growing capacity for self-expression.

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## Book and Music Reviews

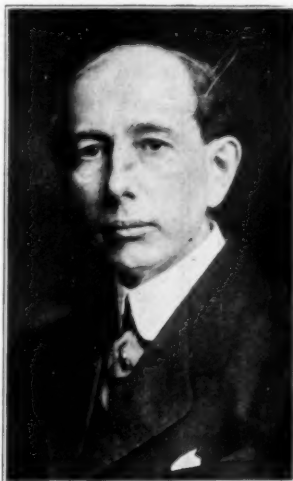
Conducted by WILL EARTHART, *Director of Music, Pittsburg, Pa.*

*The Scope of Music*—By  
DR. PERCY C. BUCK  
(Oxford University  
Press).

This is an admirable and stimulating book, full of interest to the professional musician and the student of musical aesthetics, and not less readable and helpful to the musical amateur. There is animation and crisp directness in the author's style, but with no lack of charm. An attractive personality is disclosed between the lines of this uncommonly vivid piece of writing.

The material included in the book was first given in the form of ten lectures in Glasgow University. The comprehensiveness of their range may be gathered from the titles of the chapters, which begin with "The Raw Material of Music" and pass through "The Origin of Music as an Art" and "The Nature of Beauty," to "Melody," "On Form," and "Music and Psychology" in the last three chapters. The four middle chapters are equally wide.

The author is Director of Music at Harrow School, Hon. Fellow of Worcester College, Oxford, and late Professor of Music in the University of Dublin. He brings to his task ripe scholarship, mature thought and evidently much experience in teaching; for none but a teacher of young students without great erudition could have so well learned how to "step down" his most advanced thought



WILL EARTHART

to the easy comprehension of the reader.

The book deserves a place in every library. In fact, I should place it among the first dozen or two works on music that should be in the library of any interested person.

—WILL EARTHART.

*Stepchildren of Music*—By  
ERIC BLOM (The Dial  
Press).

Mr. Blom has done what the writer often wished to do himself: write about some of the lesser known but

equally interesting events in the history of music. Mr. Blom has done more than write a series of essays; he has been consistent in his arrangement and has adhered to a chronological sequence, commencing with "An Offshoot of the Beggar's Opera" through such scintillating chapters as "The Musical Diary of Liszt's Travels," "The Early Tchaikovsky Symphonies," "Caesar Franck's Weakness," "Imitation Handel," "A Late Strauss Opera" to the new movement that is attempting to have "The Carol Revived." There are in all, twenty-five such chapters. Musical appreciation or musical club teachers who are in search of interesting material will find this book a source of just such information. The author must have spent a great deal of time on the index for it is exceptionally complete. — SAMUEL G. WAGNER.

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*A Survey of Contemporary Music*—By CECIL GRAY (Oxford University Press).

Seldom does a book reach my attention which I really have sufficient time and inclination to read without allowing any of my other duties to interfere until it is completed. However, such was my experience with this book. It struck me particularly well since the author happened to entertain the same ideas concerning some composers as does your humble reviewer. His first chapter on "The Music of the Nineteenth Century" is not only worthwhile musically but is an example of fine scholarly writing. His distinction between what should be called "Classics" and "Romantic" is well worth considering. Mr. Gray claims that every composer, Bach, Beethoven, and the rest, were not "classicists" but were "romanticists" or "modernists." With that as a background, he proceeds to praise and flay.

Richard Strauss, he claims, searched to establish a new form in symphonic tone poems while Wagner wished to establish new form in Opera, with the result that Strauss's masterpiece was a new form in opera, "Salome," and Wagner's a tone poem, "Tristan." Such are the fates in music.

For his countryman Delius, he has great praise and appreciation; but Elgar has little appeal to him. Some of his remarks concerning the latter are worth recording.

Before he is through his first paragraph he makes this interesting comment, "In order to do justice to Elgar it is equally necessary to distinguish clearly between the composer of the symphonies and the self-appointed Musician Laureate of the British Empire, always ready to hymn rapturously the glories of our blood and state on the slightest provocation.

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The one is a musician of merit; the other is only a barbarian, and not even an amusing one."

He further accuses Elgar of taking his lighter works too seriously and sums up his work saying that it is now "quite possible that the immortal 'Land of Hope and Glory' tune may at some time or other have aroused such patriotic enthusiasm in the breast of a rubber planter in the tropics as to have led him to kick his negro servant slightly harder than he would have done if he had never heard it, and served to strengthen his already profound conviction of belonging to the chosen race; but however admirable and praiseworthy such a result may be from the point of view of empire building, it has no meaning whatever from the point of art."

And so Mr. Gray goes on and on, ripping and rapping, "doving" and loving other moderns, or I should say contemporaneous composers, too, that includes Debussy, Ravel, Stravinsky, Scriabine, Schonberg, Sibelius, Bartok, Busoni, Dieren (who ever heard of him), and a chapter on "Minor Composers." Those of the teaching profession who wish to get a rather good critical slant at what is new, and who are new among the composers, should go to the nearest bookstore and get this book.—SAMUEL W. WAGNER.

*Keyboard Harmony*—By CAROLYN ALDEN ALCHIN (Published by the Author).

Miss Alchin feels that "every one should be able to illustrate everything in the study of harmony at the keyboard, and illustrate with some idea of Form." I wonder why Miss Alchin lays such stress on the keyboard unless it be the convenience of having one handy. I do not believe I am able to play a harmony

exercise I have ever done upon the piano, yet I can write that same work and KNOW how it will sound. Miss Alchin is fearful lest pupils will become mathematical and work their harmony according to rule rather than sound. My experience has been the opposite; the pupils will invariably seek a piano or organ upon which they try to work their harmony. Otherwise, I must say I join in the chorus of those who have already praised the books.

The author commences with a definition of an interval and semitone and proceeds gradually until she speaks of a "small third" and "large third," meaning minor and major thirds. I like those definitions. Then, her students build scales and chords and soon have minor, augmented, and diminished triads. The triads are soon divided into close harmony

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and then dispersed harmony. Rules and methods of procedure complete Part I.

Part II commences with "Non-chordal Tones" which comprises passing tones, anticipations, suspensions, etc. Chords of the ninth and second species of the seventh chord with numerous examples, original and drawn from the moderns and classic, and exercises round out this book. We will charge the spelling of "Debussy" to the printer.

Part III is really, really worthwhile; it includes almost everything worthwhile to be known about modulation. One digression is necessary; I wish to take the liberty of again disagreeing with Miss Alchin as to the ultimate aim of harmony. In the preface to this last book Miss Alchin lays claim that "the ultimate aim of this phase of music study is to harmonize melodies, improvise, make modulations, and to cultivate the critical faculty." The only excuse for the study of harmony that I can possibly see is that it may act as a vehicle for a deeper and more sensitive appreciation of those beauties in music that stand for the spiritual and loftiness for which we all search. Any study in music that is merely tolerated for the rational edification and for the sake of developing another skill is hardly worthy of its inclusion in a curriculum.

However, the technique (philosophy

excepted) that Miss Alchin uses is beyond reproach and will serve as a splendid guide for harmony teachers.—

SAMUEL G. WAGNER.

PUBLICATIONS OF H. T. FITZSIMONS  
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The reviewer is in receipt of a large consignment of music from the publisher named. It came in a lump. It is the first from that source, if my memory serves me aright; and driven as I am for time to write these reviews, I hope it will not be the last.

There is a generous lot of octavo part-songs, published under the general title of the Aeolian Series of Choral Music. I find eleven songs for treble voices (2-part, 3-part, and one unison song); four secular songs for mixed voices; seven anthems for mixed voices; nine songs for male voices. The composers represented are Daniel Protheroe (who composed possibly two-thirds of all the music sent me), Arthur Olaf Anderson, Rossiter G. Cole, Clarence Sinn, William M. Dawson, Arthur Dunham, Stanley R. Avery, Arthur F. M. Custance, Lucy Rider-Meyer, and William Lester—the last represented by two very good arrangements for treble voices of folk-songs. The series is almost entirely of original compositions. Arrangements are very few, and familiar non-copyrights are represented solely by Eaton Faning's

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much worn and now somewhat world-weary, "Song of the Vikings." The purchaser is therefore invited to fresh music, written by Americans (or Chicagoans, which in this case is the same thing), published by Americans, and appealing to good American musical taste. The merit of the music may be inferred from the names of the composers. Those were listed because it is impossible to mention the compositions separately. I think that school music supervisors will be especially interested in the treble 2-part and 3-part compositions. And I overlooked "Awake the Morning Dawns," by Daniel Protheroe, for Soprano, Alto and Bass, because I placed it to one side as not belonging under "Treble Voices" where I found it lurking.

There are also five cantatas and operettas. These may be discussed separately, but necessarily briefly.

*Einar Tamberskelver*—(From the Saga of King Olaf). By HENRY WADSWORTH LONGFELLOW. Set to music for Male Voices by CARL BUSCH.

This is a strong and extremely effective work, quite up to the best by this gifted composer. It includes a baritone solo, and is provided with orchestral accompaniment (16-part orchestra). The time of performance is about eight minutes. If I had a male chorus I should want to produce this work.

*King of Kings*—A Christmas Cantata by DANIEL PROTHEROE.

It is for soli, chorus and organ. Of course, it is well written, musicianly, churchly and effective—a good, reliable, worthy work, lacking false sweetness or monumental greatness, but with more of sincerity, unassuming originality and legitimate effect than the majority of current works of its kind.

*Kay and Gerda or The Snow Queen*—By HAZEL WATTS COOPE.

A juvenile operetta in three acts, adapted from Hans Christian Andersen's tale. It is lovely in story and scene and in musical mood and intention; and at times the music rises in originality and characteristic quality to the height of the composer's ideals. It must be confessed, though, that at other times the music falls into the conventional, stereotyped prettiness that characterizes less worthy "operettas." All in all, though, if one *does* give operettas, I recommend giving this. It could be beautifully staged without difficulty, and a strain of poetic feeling that persists in spite of occasional lapses on the part of the literary and musical Pegasus would lift the production into the field of a genuine art-effort. An orchestration is available.

*Pickles, or In Old Vienna*—

A musical comedy in three acts. Music by Allen Benedict. Book and Lyrics by Gordon Wilson and Donn Crane.

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pit. The text here (I suppose I should say "lyrics," but can't quite bring myself to it) speaking of the expected arrival of the annual crop of tourists in Vienna, has this bit:

For the spring-time is the 'bring'-time,  
Where the tourists get their 'sting'-time,  
We'll amuse 'em, use 'em, try not to lose 'em,  
For they'll be here today.

The entire work is as good as that.

*Once in a Blue Moon.* A musical Romance. Story by Gordon Ibbottson. Music by Noble Cain, M. A.

There is a slender vein of poetic feeling running through the work. If oldsters wish to give a light opera this would serve very well, indeed. The music is, of course, light and not always deft, but is almost completely devoid of the blatant, tawdry emptiness of the poorer kind of

light opera. There are touches of nice melody and original musical invention. With good scenic and lighting effects it would provide a pretty evening's entertainment.

*The Spider and the Fly* (A Fable). Cantata for Two Parts. Treble Voices. Piano or Orchestra Accompaniment. Text by Mary Howitt. Set to Music by Daniel Protheroe.

The poem is the old one lisped by our grandsires in their infancy. Mr. Protheroe has given it a very attractive, effective and singable setting. It can be recommended unreservedly, so far as the merit of the music, as well as the words, goes. If there is any question, it is whether for so elaborate and conscientious a piece of work (for the poem, be it recalled, is long) the composer should not have chosen some other subject and text. However, the voice parts are not difficult, and perhaps one would not feel, in learning them, that the effort was too great for the significance of the text. Besides, the music is good. On the whole, however, I wish Mr. Protheroe would now have some one write new words to his piece of music. A clever librettist could do it.

The time of performance given is eighteen minutes. Orchestra parts are rentable. I hope others don't feel as I do about the poem, and try this work out.

\* \* \* \*

Comment upon the publications of this one house would be incomplete if I did not say the editing and printing of the whole product sent me is most commendable. The line is a worthy one, and supervisors will find much valuable material in it.—WILL EARHART.

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